

# **Copyright education in screen art studies in the Digital age**



# The “Gutenberg epoch” vs. the “Age of Google”

“Content is King”

*Bill Gates (1996)*



mathematics is a “poetical science.”

*“Ada Lovelace defined the digital age.”*

*Walter Isaacson*

Thus becoming the “*First Tech Visionary*”

*The New Yorker*




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Anno Octavo

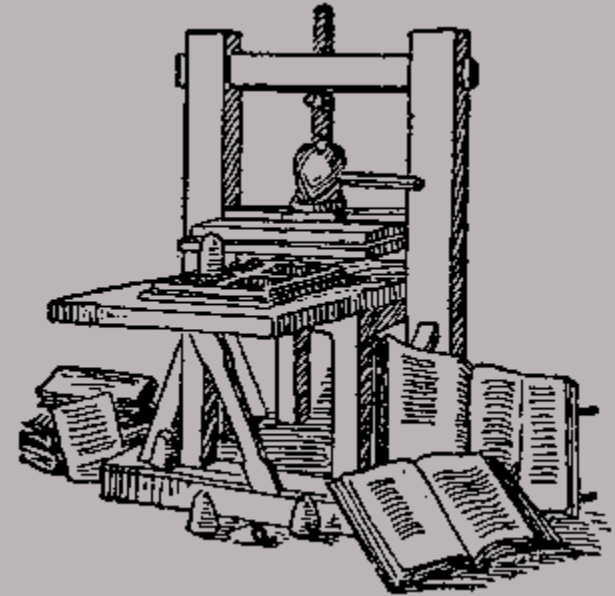
# Annæ Reginae.

An Act for the Encouragement of Learning, by Vell-  
ing the Copies of Printed Books, in the Authors or  
Purchasers of such Copies, during the Times therein  
mentioned.



Whereas Printers, Bookellers, and other Persons having of late frequently taken the Liberty of Printing, Reprinting, and Publishing, pretending to be Printers, Reprinters, and Publishers of Books, and other Writings, without the Consent of the Authors or Proprietors of such Books and Writings, to their very great Detriment, and too often to the Ruin of them and their Families: For Preventing therefore such Practices for the future, and for the Encouragement of Learned Men to Compile and Write useful Books: May it please Your Majesty, that it may be Enacted, and be it Enacted by the Queen most Excellent Majesty, by and with the Advice and Consent of the Lords Spiritual and Temporal, and Commons in this present Parliament assembled, and by the Authority of the same, That from and after the Tenth Day of April, One thousand seven hundred and ten, the Author of any Book or Books already Printed, who hath not Transferred to any other the Copy or Copies of such Book or Books, either of Sheets, or of the Booklets or Bookellers, Printers or Printers, or other Person or Persons, who hath or have Purchased or acquired the Copy or Copies of any Book or Books in order to Print or Reprint the same, shall have the sole Right and Liberty of Printing such Book and Books for the Term of One and twenty Years, to Commence from the said Tenth Day of April, and no longer; and that the Author of any Book or Books already Composed and not Printed and Published, or that shall hereafter be Composed, and the Author, or Authors, shall have the sole Right of Printing and Reprinting such Book and Books for the Term of four-  
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# The Statute of Anne (1710) - the first copyright law in favor of “the encouragement of learning”



# The object of the present survey:

## How to optimize the copyright education at times when

- „**analog thinking**“ dramatically changes under the pressure of the digital reality.
- Students are “Millennials” from the “**Four – screen generation**”.



- Media convergence



- Technological boom – smart devices/streaming and OTT technologies

- New business models – based on usage of protected audio visual content



# Structure of the copyright lecture course

- The challenges of the Digital Age:
  - Multiplication of distribution channels
  - Decrease of production costs – Overselling of content
  - Security issues & Plagiarism
- Legalities
- New opportunities for creators
- Lecture course – a synthesis of Theory and Practice.



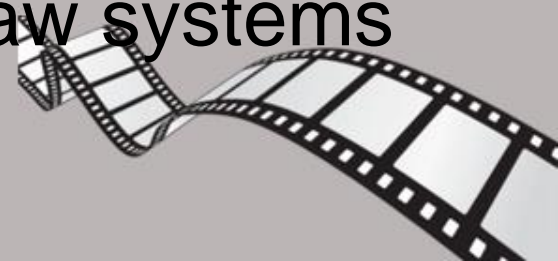


- **Introductory part** – introduces key copyright terms and concepts.

- Audiovisual works and exclusions from the scope of copyright protection such as:

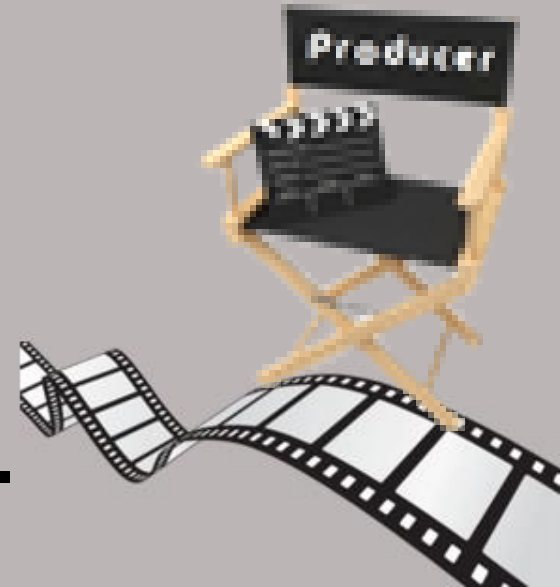


- Legal framework: Bulgarian Law on Copyright and related rights and the EU Copyright legislation.
- American and European copyright law systems and the global world.



# Next Steps:

- Identification of right holders and their legal status.
- Exploration of their moral and economic rights: **transferable** and **non-transferable**.
- Clarifying the **dual status** of the film producer as a primary user and holder of related rights.
- Copyright protection of actors.
- Terms of protection.
- Public domain and cases of fair use.





# The neologism “Edutainment” and the learning cycle.

Development of individual film projects

- Of different genres: feature films, cartoons documentaries etc.
- Annotate the project in terms of copyright
- Provide a detailed list of right holders



# From statics to dynamic of rights.

- Conceptualize three types of license agreements for the creation and subsequent use of the audiovisual work.
- “hybrid” legal nature
- transfer of exclusive rights
- for maximum term and the world



# Learn the specifics of the license agreement for secondary use

- non-exclusive rights
- in dependence of user's profile
- territorial and term limits



# Management of IP rights in audio vision

- **Individual management of rights** – by the producer is a rule in audio vision
- **Collective management of rights** – the complicated network of collecting societies.
- **The making available right** – chief achievement of WIPO Copyright Treaty (WCT) and Copyright Directive 2001/29/EC
- **Variety of Licensing practices** and how to avoid the “*gap value*.”



# Multi-screen channels of audiovisual distribution and new business models

- The responsibility of the content providers for copyright clearance.
- **New media platforms** - the new producers of Digital epoch.
- The undeniable **domination** of non-linear audiovisual services.



- New legal business models.

free for end user      access with a subscription fee

AVOD

OTT SVOD



The Netflix logo, featuring the word "NETFLIX" in white, bold, sans-serif capital letters with a black drop shadow, set against a solid red rectangular background.

- Portability of content and the long dreamed **decline of piracy.**





# Feed back and self-assessment of the achieved results

- Self-assessment in the dialogue paradigm
- how to stimulate the “*Better Angels of our Nature*”.

*Steven Pinker*

“Study at NATFA and conquer the world”



# Rethinking of the educational process

- production of online content
- licensing “digital rights”
- negotiations displace enforcement.
- the idea of sharing audiovisual content in the perspective of DSM.





**Thank you!**

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